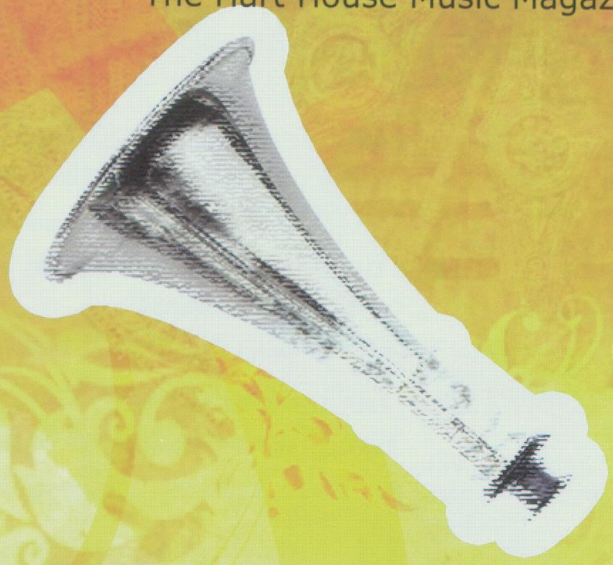
Demo.

The Hart House Music Magazine

may 2009 / issue 5



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YouTube Symphony Orchestra
Canadian National Music Council
Music Video Games
Iain Ferguson
Classified
War Child
Radwimps
Louise DiTullio
Isax
Antony and the Johnsons
Canadian Music Week

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05/09 Demo.

Dearest Readers,

It amazes me how even the most mundane aspects of life can be transformed into something entirely new with the addition of music. I remember the moment I discovered that along with downloading software via the internet, music could be acquired this way as well. Adding music into the mix completely changed my perception of the worldwide web.

And who can forget *Idol*? When phone voting was no longer limited to political issues on news channels, a new cultural phenomenon was born – and shows little signs of dying down. There generally seems to be something about the intricate blend of melodies, harmonies and rhythms that illuminates the events around us.

This innovative power of music is what we bring to you with our Spring issue of *Demo*. Our opinion writers take a look at the plethora of sound that results from the clash of **musical tastes** as personal opinion and music combine. What happens when you merge our beloved YouTube with classical music? The **YouTube Symphony Orchestra** is an elaborate mechanism that allows musicians from around the world to collaborate on an orchestral project. In our features, we highlight the universal right to music with the **Canadian National Music Council** and the advent of the everyday rock star when **music and video games** collide.

In our spotlight section, we present U of T's own **Iain Ferguson** who, among other things, combines music with faith. We also shine the light on Halifax native **Classified**, a hip hop artist who is no stranger to self-produced success.

Make sure you check out the array of reviews which include **War Child**'s latest album *Heroes,* resulting from the combination of music and charity, as well as the mash of Japanese culture and Western popular music in **Radwimps**' *Out-Colony Theorem*. We have even expanded the scope of the magazine to bring you a lighter side of *Demo* with the addition of a **humour column**.

With all this variety, there is a little something for everyone this time around. So, readers, as we conclude with a look at this summer's anticipated **music festivals**, be sure to bask in all the experiences that music has to offer during the most exciting season of the year.

Lavenya Rajendra
Editor-In-Chief

Demo.
Music News: On and Off Campus

may 2009 | issue five

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Demo welcomes letters from its readers.
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Hart House Happenings

Zoe Dille

The last time I checked in with you, there was a lot to report on about our new offices, staffing additions and general house renovations. Since then, Hart House staff and patrons have been quietly adapting to the new changes and starting a new narrative—we now have a new divide of patrons: those who mark their experiences at the House before the new Hub and those who have just started to get to know us post the new Hub. This is the fabric of any sustainable community; as things change and transform, those who have been there in its original state converge with those who are drawn to its changes and new offerings.

Hart House is also a beautiful combination of these two entities especially since this year marks our 90th Anniversary! That's quite an achievement! Look out for special functions, events and celebrations throughout this year to mark the historic birthday. Hart House is a living, organic testament to the power of its services, programmes and people—that it remains a central figure in the heart of the University campus and the city's downtown is a validation to its importance and its place in the student and community experience.

There were still plenty of things going on at the House as the school year wound down to a close. Performing groups geared up for their final end of year concerts. Special functions with guest speakers and a new spring rejuvenation event produced by Hart House for the U of T Arts Fest are all a part of our busy schedule.

Musically speaking, we featured many different genres and attracted audiences from far and wide for our intimate lunchtime gatherings at Midday Mosaics, stellar jazz line ups (which continues to push the boundaries and attract ever growing crowds), our first rate Sunday Concerts and our urban series too—music was alive and kicking at the House and offered something for a variety of tastes and musical appetites. Working with students who share a love of music, we are able to zero in on some of the best artists and emerging trends, providing us with an eclectic roster.

However, this year has not been without its challenges. With all the changes to the House and virtually a new committee, we often worked against the clock. Still, the committee did an excellent job and should be proud of its work this year. I would like to take this opportunity to give a huge thank you to Macy Siu, *Demo*'s editor-in-chief and graphic designer for the past two years. Macy is one of those students who come around once every so often and reminds you that anything is possible. Fresh from her internship at the Guggenheim Museum last summer, Macy plunged in head first to editing and designing Demo last year while juggling her last year of school and other tasks such as designing the Hart House Review. On behalf of the whole Demo crew and the music committee, we wish you best of luck in your future endeavours!

Look out for us in the Fall under new leadership, and most likely with a new look. Just like Hart House, we change and adapt but we always take our audience with us!

The HH Music Committee

Anthony Chiu

Nietzsche once said, "Without music, life would be a mistake." Indeed, music is an experience to enjoy and savour like the first buds of spring or the taste of vintage wines. It has the power to bring complete strangers together in clubs, nodding their heads to the pounding music in a serenely beautiful synchrony or to evoke memories recounting one's first kiss, leaving the lips tingling with memories of times past.

For the past 90 years or so, the Hart House Music Committee has done just that – offering wonderful musical experiences for its audience to savour. Since its humble beginnings with the Sunday Concert series, the committee has expanded to include a wide variety of different types of music, including jazz, hip hop and even some modern music. It has also curated the Record Room, a special collection of historical vinyl.

Having been a member for the past four years, Sunday Concerts artistic director for two of those years and executive secretary for one, I've had many opportunities to see the great events put on by the committee and the different ideas that come and go. The following are some highlights from this year.

The Sunday Concert was very fortunate to feature one of the world's greatest flutists, Louise DiTullio, perform in March. She practically redefined flute-playing for a generation, having had the opportunity to record with Stravinsky, Michael Jackson (on *Thriller*), Frank Sinatra and in many major Hollywood movies including *Out of Africa* and *Indiana Jones*.

Some of our other series have also had memorable performances including one by Toronto indie band, Run With The Kittens and the jazz group, rinsethealgorithm.

While the committee likes to present great artists, we also value showcasing what makes the University of Toronto so great - our own people. For instance, our Midday Mosaics featured talented members of the Department of Mathematics, Lucy Zhang and Professor Valentin Blomer.

My favourite memory from Open Stage (our monthly open mic), is of a student who dressed up in ethnic costume and performed a drinking song featuring a traditional Chinese instrument.

One of my predecessors believed it was so vital to showcase students that she endeavoured to create a concert to showcase student composers at U of T. This year marks the fifth anniversary of the Hart House Student Composer's Concert. Since its conception, it has grown into an opportunity for multitalented students to flex their creative powers.

Ultimately, the miracle of the music committee is that the entire venture is primarily student-run, with some guidance from our staff advisor, Zoe Dille.

Every concert was planned by my fellow peers, from the outset to its final reflections. Two years ago, a couple of young ladies approached this committee with an idea, and now, you are holding the fruit of that seed, one of the best student-created magazines I have ever seen in my many years as a student.

I believe the committee's strength will always be its people, hard working, dedicated and professional. At various concerts that I've been to, I've heard people sitting beside me commenting, "That was a great show! I wonder who I would talk to about suggestions for the next concert?" I turn to them and point to the person in charge. They stare at me incredulously: "Her? That young student?" and I nod my head.

To get involved with the music committee, contact Zoe Dille at zoe.dille@utoronto.ca

Humour

Advice From a Semi-Popular Community Radio DJ

Chris Berube

Hi Demo readers! I'm Chris Berube. You may recognize me as a prominent community radio DJ. (Editor's note: you will not recognize this man).

Now you may be thinking: Wow Chris! Your life must be great, what with all of the high profile social functions you have to attend, and all the yachting you're probably expected to do with Sting (FYI - Sting's yacht is not as nice as Bono's yacht). But my job is not all beer, skittles, and shirtless nautical adventures with the world's favourite people - though these things are most of it.

No, fair reader, there are many things you need to be prepared for before you can jump into the high stakes world I occupy. Here are four things to remember that will ensure your mild success as a radio DJ!

1. Select your music carefully, but not too carefully. Many believe that picking songs is the hardest part of the job. I call those people 'perfectionists.' Also, I call them 'dicks,' though only when they and their friends aren't around. Most modern radio stations have a collection of newly released CDs you can choose from, and doing so at random is encouraged by most program directors. Now, as for what kind of music you should play, I'll leave that up to your personal taste - though needless to say, classic rock is the best type, in that playing that kind of music guarantees you a long, lazy career. Just join a contemporary rock radio station and then do literally nothing for thirty years. Voila! Set for life!

2. Interact with your audience. The audience wants to feel as though you are one of them - though you and I know that we are, in fact, their social betters. Always pepper your chatter between songs with some funny anecdotes that make you 'relatable.' Forgot a birthday? Been late for the bus? Had a childhood hip injury flare up in pain? Listeners love to hear about these types of hilarious everyday anecdotes - they want to feel empathy for you. Off limits: stories about sexual preference, religion and racist things you've said by accident.

3. Personal hygiene is a luxury only afforded to other people. With your new found, chaotic lifestyle (and the fact that you really don't have to impress any of your listeners with shallow niceties like 'bathing'), you will find that hygiene will likely have to fall by the wayside. In fact, hygienic DJs just freak out the other DJs, who are under no circumstances to be crossed. A controlled amount of 'letting yourself go' will ensure that you look - and smell - the part of your new career. Think of it as 'bolstering your professional prestige.'

4. Buy a catheter. Seriously. There's really no telling when a song's going to end, so always be prepared!

Good luck, and remember – with these handy tips, you too can do my job! Not my job in particular; I'm a national treasure. But this job in general: yes!

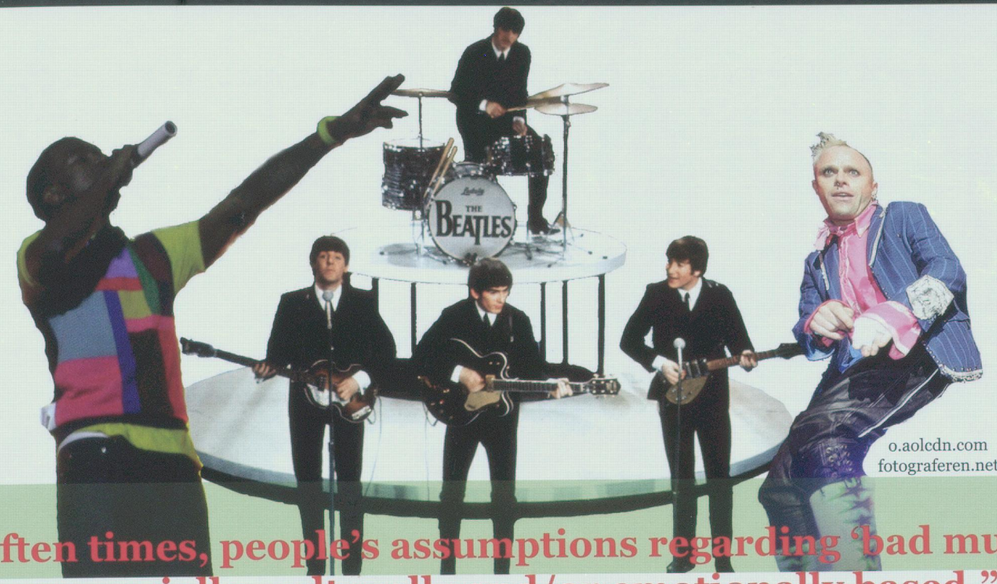
My Music is *Better* Than Yours!

Vineeta Moraes

Turn that noise down!" "My ears are bleeding!" We've all heard remarks like this. They have been uttered by our parents and peers. Heck, even we've uttered them at some point in time. Everyone is a music critic to a certain degree, whether the comments are harsh or mellow. This is because everyone's taste in music differs - some like rock, while others like rap; there are some who love everything, and others who love everything except country.

It is ironic that there is a universal nature to music as it brings people together because it can just as easily tear them apart. Music is a social activity and can greatly affect those who are a part of its communal nature. When people in a group become so engrossed with a music genre, they tend to lead lifestyles inspired by what they listen to. Or a particular tune can act as a catalyst to enhance their already existing lifestyle. It's all huzzahs and mutual cheer, until it gets to the point where they start getting narrow-minded and fully reject other kinds of music.

Clashes about music between different subcultures have been occurring throughout history, and still continue to take place today. The Mods vs. Rockers of the 1960s was a type of music clashing at an extreme. These were two youth subcultures that were constantly at odds with each other. Simply put, Mods were scooter-driving cool kids who listened to American ska, R&B and British bands like The Who, while Rockers wore black leather jackets, drove tough motorbikes and favoured rock and roll like Elvis Presley. Insults were thrown from



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"Often times, people's assumptions regarding 'bad music' are socially, culturally and/or emotionally based."

either end about the other's choice of music (among other things), and often resulted in violent brawls.

Other forms of music clashing occur on smaller scales between different genres, and within genres themselves. The internet is a popular mechanism through which people voice their contrasting views and in turn, defend their own listening palate. Chat rooms, forums, social networking sites and blogs have all become tools to critique what constitutes 'bad' and 'good' music. Unlike the Mods and Rockers, these web 'wars' can take place at opposite ends of the earth, without the opponents physically meeting each other. When protected by this sense of anonymity behind a computer screen, people feel more confident to type words like 'this music sucks!'

Why is it that some music sucks anyway? Is it because of wrongly played notes and the musicians' poor technical skill? Often times, peoples' assumptions regarding 'bad music' are socially, culturally and/or emotionally based. For instance, many people see rap as 'bad music' because of its degrading lyrics and objectification of women. However, by generalizing the whole genre as bad, they fail to recognize that not all rap music is like that. It is not fair to condemn a genre based on one or two songs heard on mainstream radio.

Just like everyone differs in musical tastes, they also differ in their open or close-minded approach to various types of music. A lot of us are embedded in the Western canon of popular, traditional and classical music. We are so used to the conventions of Western harmony that anything outside that realm of normalcy seems 'exotic.' Depending on one's upbringing, even sounds within the canon can seem foreign. People brought up on 3-4 minute long "in your face" pop tunes, might find a long classical symphony to be boring, elitist and arduous to follow. On the flip side, classical music aficionados may have the notion that popular music is low brow, and is therefore bad. But not everyone upholds polar views. For instance, a child growing up on his or her parents' Beatles records while also listening to Kanye West, can like both classic rock and hip hop.

People's access to music also factors in on their level of musical open mindedness. Even in a technologically savvy society like ours, there are many people in different parts of the world who don't have the luxury of internet playlists and CDs. This can be a result of a person's low social status, meager income, or even their residence in remote areas.

It is more than okay to be critical of different musical genres, and even find them displeasing. However, being brash about others enjoying it seems like a poor reason to dismiss them. Having an appreciation and understanding for all types of music can lead to an open-minded approach to music in general. If you find yourself listening to limited genres, remember that there is a whole smorgasbord of sounds out there to listen to.

Looking for a way to broaden your musical taste?
Check out: http://www.last.fm/

Opinion

How Technology Shapes the Music Industry:

y.s.o

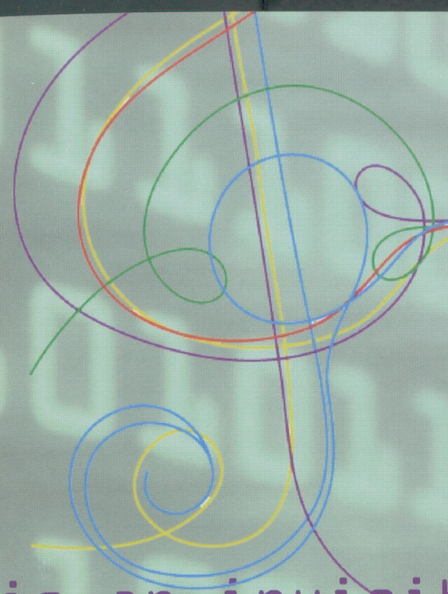
The YouTube Symphony Orchestra

Sarah Ramsaram

Do you remember the first time you visited an internet website? You were probably confused about the number of Ws to enter and where the dot went. Who would have thought that that confusing piece of technology would one day transform itself into a driving force in society? With the creation of Internet sites such as YouTube, the lives of today's generation have been drastically transformed, especially when it comes to music.

The phenomenon of posting YouTube videos in hopes of achieving success has steadily grown over recent years. Nevertheless, YouTube has advantages besides discovering struggling hopefuls in their bedrooms; it has helped deliver music on a completely new and creative level. Recently, the YouTube Symphony Orchestra, a brand new platform for musical expression, was created.

The orchestra currently consists of a collaboration between 90 musicians from 30 countries around the world. In January 2009, 3000 videos of amateur and professional musicians were submitted to its YouTube page and the winners were selected by online voters. Michael Thomas, the musical director for the San Francisco Symphony Orchestra and the project's artistic advisor stated, "Through the YouTube Symphony Orchestra project, we will explore new ways for music lovers to create new work and learn from one another." The orchestra consists of 26 different instruments and the chosen finalists range from the ages of 17 to 55. One of the benefits of being part of this orchestra is that the finalists get to meet fellow musicians from around the world.



YouTube™

"The internet is an invisible silk road joining people across the world." - T. Dun

One of the winners is 31-year-old violinist Donovan Seidle from Toronto and according to him, it is truly an exceptional experience: "It's a really unique opportunity. I've participated in international festivals in the past, but this is certainly the first time it has been approached in this way in the application process — having your videos out there for everybody to critique and vote on." According to Seidle, the YouTube project acts as an important boost for classical music: "It's another way to get the genre out of the concert hall and into the homes of millions. It is a really neat concept; I mean anybody can put anything out there. So if you're good at what you do, and that thing is classical music- then you'll certainly find an audience out there."

In order to submit a video, contestants had to perform their own interpretation of a piece entitled Internet Symphony # 1 "Eroica" by classical composer Tan Dun. They also had to perform and include a famous classical piece of their choice. In an interview, Tan Dun, better known for his music from the movie *Crouching Tiger Hidden Dragon*, spoke about the inspiration for creating "Eroica" and about the power of the internet itself. He stated that he was walking through the streets of New York while hearing the sounds of mechanics in garages banging on pieces of metal. In his mind he could hear music – sounds in the key of C and D, while the melody slowly came to him. With regards to the internet, Dun proclaimed,

"The internet is an invisible silk road joining people across the world. Anyone can download a score of my Internet Symphony # 1 'Eroica,' pick any part of it and play it with any instrument."

The YouTube Symphony Orchestra prepared for its culminating concert on April 5th 2009 at Carnegie hall following three days of master classes and rehearsals. The final performance of "Eroica" was posted on YouTube on April 16th. I advise you to check it out to see the transformation of music on a different level thanks to the wonders of technology.

www.youtube.com/symphony

Mary Scourboutakos

The Canadian National Music Council ...Or Lack Thereof

There are few things that, like music, play a crucial role in every culture. Luckily, organizations such as the International Music Council (IMC) are dedicated to protecting and promoting music worldwide. Within Canada, there are multiple initiatives and groups dedicated to similar pursuits. But despite the many organizations that are in existence, Canada does not currently have a formal national music council.

Since the demise of the former Canadian Music Council (CMC), Canada is one of the few nations absent from the IMC. This year marks the 60th anniversary of the IMC and the 19th year that Canada has been unrepresented. Despite those who question the relevancy of such organizations and the general trend towards apathy when it comes to support and funding for the arts, it remains a conundrum when you consider developing countries like Zimbabwe or Sudan who manage to have national music councils representing them internationally, while Canada does not.

This article discusses Canada's former national music council and highlights prospective as well as current musical initiatives to evaluate whether Canada has been able to fulfill the original aims of the CMC: 1. to provide information about music in Canada, 2. to generate discussion of musical issues of general concern, 3. to represent the musical community to governments and international organizations, and 4. to assist the development and protection of music in Canada.

Before putting Canada to the test, it is important to review the history of the CMC. It was Canada's first unofficial national music committee. It was created in 1944, by Sir Ernest MacMillan in response to the fact that musicians in Canada lacked an organization to speak on their behalf at the federal government level. In addition to representing Canada at the IMC from 1952 until 1990 (when it ceased operations), CMC hosted the IMC's General Assembly during the first ever World Music Week in 1975.

Firstly, the first and fourth aims of the CMC are generally being met by organizations such as the Canadian Music Centre and the Institute for Canadian Music, who are doing a pretty good job when it comes to providing information about Canadian music as well as aiding in the development and protection of Canadian music.

When it comes to the second aim, regarding discussion of musical issues of general concern, the need for a national music council begins to become apparent – especially if you consider the disappearing music education programs evident across our nation. Grassroots organizations such as We All Need Music are working towards reversing this trend; however, the governmental link that is necessary for addressing the roots of this issue seems to be missing.

By examining the third aim (to represent the musical community to governments and international organizations), the need for a national music committee is most clear. The lack of representation at the international level mentioned earlier, clearly illustrates the shortfalls of the current situation. The IMC is a network of 1000 music organizations worldwide. Its programmes address everything from the livelihood of music makers, music education, music related technological innovations and even copyright issues. In addition to holding competitions and publishing a weekly world music newsletter, IMC also maintains a music sector development programme that operates in developing countries. Furthermore, International Music Day (October 1st) and the World Forum on Music ("a global knowledge-building platform on music and society in the 21st century") both resulted from the efforts of the IMC. Considering all of this, one might question Canada's lack of involvement.

Further evidence demonstrating the need for a "musical push" at the governmental level is illustrated by the failed efforts of projects such as Metronome, Canada's Music City. This was a "first-of-its-kind" initiative, aiming to "integrate, educate, celebrate and promote Canada's music community, functioning as an international symbol of Canada's cultural self-determination." Planned for downtown Toronto, this project aimed to transform the Canada Malting Silo Complex into a world class facility consisting of a music museum, theatre, a music themed children's playground, music themed restaurants, music retail stores and even a national music education centre.

Metronome was intended to aid the struggling Canadian cultural industry while creating a network for Canadian musicians. Many believe that it would have provided the necessary medium to strengthen the Canadian cultural community while simultaneously serving as an international symbol for the Canadian music community. Unfortunately, Metronome lacked the necessary provincial and federal funding. Thus, after nearly 15 years of planning, Metronome will never exist.

Though Canada lacks a national music council, there is a significant amount of effort on behalf of countless organizations promoting similar aims. Rest assured,

"...the need for a national music council begins to become apparent – especially if you consider the disappearing music education programs evident across our nation"

Canadian music is being promoted and preserved. Nevertheless, while some might say that the need to form organizations that celebrate and promote music is irrelevant in today's society, the failure of projects such as Metronome, Canada's lack of involvement with organizations such as the IMC and the disappearing school music programs across the nation suggest that when it comes to music, something may be missing. Perhaps the need for a national music council has gone unrecognized for far too long.

Feature

[Insert Name] Will Rock You:
The Phenomenon of Music Video Games

Assunta Alegiani

A rock star was once a man of mystery, possessing incredible skill as well as pure love and dedication for his music. Every boy wanted to be like him and every girl wanted his baby. Yet, the rock star of the 21st century might be anyone - your neighbour, your grandpa, you.

Interactive music video games, namely *Guitar Hero*, *Rock Band* and *Wii Music*, imply that all of us have the potential to be rock stars. Wii's TV commercial slogan tells us to "let your music out," (preferably on one of the 60 instruments that this video game has to offer).

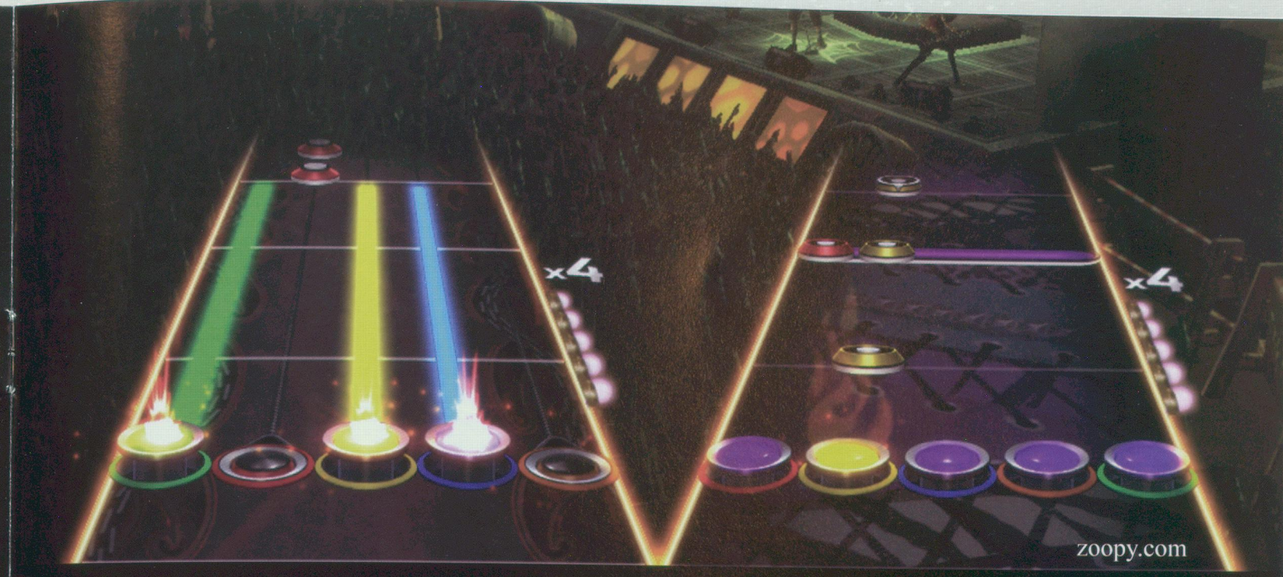
Its creator, Shigeru Miyamoto, puts it this way: "It's like this new musical instrument that allows you to become a creator of music and a performer of music without barriers that you would normally have of having to learn an instrument, learning to read music and learning musical theory."

This idea has created a recent cultural phenomenon which began with the release of *Guitar Hero* as the first music video game in 2005. Two years later, Harmonix Music Systems followed with the release of Rock Band and in 2008, *Wii Music*. Since then, these games have developed into an ongoing series, releasing special editions focused on particular bands in addition to continuously expanding their instrumental repertoire and song collections. The fact that the well known commercial institutions Hard Rock Café and *Spin Magazine* sponsored a national *Guitar Hero* tournament, proves that these games have acquired mainstream status and have settled into modern popular culture. It seems like Miyamato's vision has come true after all. Starting at $19.99 (*Guitar Hero*), it only takes a little money to become a skilled guitar player, at least according to the advertisement.

However, the visionary view of these games as a possibility for anyone to become a musician is not shared by everyone – one of them being singer/songwriter and guitarist John Mayer. In an interview with *Rolling Stone Magazine*, he claims that "*Guitar Hero* was devised to bring the guitar-playing experience to the masses without them having to put anything into it. And having done both, there's nothing like really playing guitar. I mean, what would you rather drive: a Ferrari or one of those amusement-park cars on a track?"

This statement has evoked reactions, ranging from total agreement to utter rejection. On an internet forum, one user agreed with Mayer, stating "people need to stop... pretending to be a rock star so they can get on to the real world." Another commented, "I like to play video games more than listen to the number one artist of the week. I don't buy music, I buy video games. Now I like *Guitar Hero* a lot."

The question is whether the games are played for their music or for the mere sake of playing. Regardless of opinion, music video games increase the public's exposure to music. Undeniably, these video games offer artists a new opportunity to distribute their songs and gain access to younger audiences.



It is somewhat shocking to hear that *Guitar Hero: Aerosmith*, an edition that offers 30 songs by the band (11 of which were handpicked by Steven Tyler and his band mates), has brought the band more money than actually playing in front of live audiences. Considering this, it is not surprising that *Guitar Hero: Metallica* was recently released. Harmonix has also announced the release of a Beatles edition for *Rock Band* before the end of 2009.

"The myth of the guitar hero is celebrated and made available to anyone."

The CEO of Harmonix, Alex Rigopulos, announced last summer that by the end of 2008, *Rock Band* would have more than 500 songs available. As of today, it's 614. These games expose users to songs from various musical periods and genres, many of which they would not normally have been aware of. However, this new way of consuming music may lead to its devaluing. As music becomes produced in mass, major record companies may be primarily concerned with profit, not substance.

Returning to the initial thoughts of Miymoto, being able to play an instrument without actually mastering it, really plays with our perception of a rock star. The myth of the guitar hero is celebrated and made available to anyone. In the games, playing the guitar is fairly easy, allowing anyone to experience and pose as a rock star.

Oasis member, Noel Gallagher, states in an interview with UK's *Total Guitar Magazine*, that playing the guitar is a far more complex task than any video game could ever be, saying that "when I meet kids I always say to them playing a guitar is not a f***ing video game, there is no level to get to. You'll never master it and you'll never complete the game." However, Gallagher also believes that "if it puts little plastic guitars into kids' hands and fires their imaginations, I think that's a good thing. It's harmless fun, innit."

Music video games are fun and they play with stereotypes, myths and cultural images. Certainly they cannot substitute for a guitar lesson, but that is not the intention. They bring together friends and family. They might even be the board game of the 21st century. Regardless of whether they exploit music or create for it an innovative platform, music video games offer everyone an interactive musical experience.

Shauna Keddy

Iain Nabil Ferguson

Photograph by Brittany Saunders

From running around the house singing The Beatles, as a kid in his Maritime hometown, to joining his junior high school jazz band with a couple friends, second year Woodsworth College student Iain Ferguson has always had a song to play. His jazz band days soon led to the formation of a new band with those same friends. Consisting of Matt Lappin on guitar, Patrick Rody on drums, Iain's younger brother, Mike, playing bass and Iain as the lead guitarist and song-writer, their alternative rock band, The Liras, was formed.

"My mom made us let my brother join," Iain said about the early days back in junior high. "It was like 'Include your younger brother,' but we thought it was un-cool and didn't want to," Iain laughed.

As soon as they got out of high school, they decided they wanted to try to make it as musicians, which they felt would be difficult in their hometown of Moncton, New Brunswick. Attracted by the music industry's strong base in Toronto and the fact that there were more opportunities to perform, they made the leap to the "big city."

After two EPs with The Liras, Iain now records as a solo artist, with his friends and brother still occasionally playing as his band. "I wanted to have total creative control," he explained.

Iain released his first solo album in December completely based on his religion, Bahá'íism. It made perfect sense to him since, "it says in the Bahá'í faith that when the teachings are put to music, they can have more of an affect."

In fact, just as he was beginning to work his way into being a solo artist, an offer by none other than a member of one of Canada's most revered independent rock groups, Arcade Fire, came his way. While still recording as The Liras, the band had participated in a music event at U of T's Scarborough campus in the fall, where Arcade Fire's bassist, Tim Kingsbury, was in the audience. Kingsbury was so impressed by the song they had played that he wanted the band to record an EP for him so that he could help them get the big break they had been looking for. "I can't believe he actually followed up on it, this is amazing," Iain gushed about the opportunity.

A political science student, Iain is influenced musically by The Smiths and The Cure, as well as being a diehard U2 fan. He finds inspiration in their lyrical themes as well as the guitar-work of The Smiths' Johnny Marr and U2's The Edge, calling them "pioneers of guitar playing."

Although The Liras didn't quite give Iain the creative freedom he was looking for, they did manage to open for a number of well-established Canadian alternative rock acts such as, The Joel Plaskett Emergency, The Trews and the Halifax quartet Sloan. Among other things, Iain learned about Joel Plaskett's love for fried egg sandwiches and had his guitar capo stolen by The Trews!

"I know it sounds cliché, but at a good show you can really feed off of the crowd, the energy," Iain says of his many performances across the East coast. While he has had amazing touring experiences, there is no doubt what tops the weirdest and most...how should I put it...unique experience to date. While playing a gig over reading week in Montreal, he posted an ad on Craigslist looking for someone to open for their show. Amid many responses, he noticed a posting by a flute player who "said he had learned all our songs off of our MySpace and was ready."

Thinking that Iain had wanted him to play with them rather than as an opening act, the part Cherokee, part Jamaican flutist, drove two hours through a blizzard to play the show with Iain. Feeling awful about the misunderstanding, Iain had decided to just let him play with them, but definitely regretted it later when the flutist started taking over the songs with his solos. Imagine the scene in *Anchorman* where Will Ferrell goes crazy with the jazz flute and you'll get the idea. "I couldn't help but laugh out loud at one point," Iain confessed.

The life of a musician has never been a constant one. And as Iain and his band head back to the studio to try to get something recorded to show Kingsbury, the future looks promising, if not at least full of surprises.

Iain Ferguson and The Liras can be found at:
http://www.myspace.com/thelirasrock

One on One with CLASSIFIED

RUDY SILVAMER

After selling 18,000 copies of his last self-produced album, *Trouble*, and receiving two nods at the Junos, the recently signed act to SONY/BMG Canada, Classified, talks about his experience in the hip hop industry.

Coming from a small town in Halifax, he credits his father for being the "x factor" that initiated his musical journey. "He used to be a musician, so he learned that self-production was the way to start a career in music."

In a non-presumptuous tone, he welcomed all the questions that *Demo* had for him.

How many demos did it take for you to break through with SONY/BMG?

Exactly 13.

Is self-producing fun?

No, it's a pain in the butt. I'm an artist. I like to be in the studio, not doing administrative things. So now, for this last album, I had a team of 25 helping me out with that. Before that there was just me and this guy trying to do our thing, you know. We have a home studio.

How is music software facilitating home studios and shaping the ways in which artists produce music?

Nowadays anybody can record a song on a computer and put it on the internet. You don't have to go to a studio to make it sound good. You don't have to spend a lot of money. It also enhances competition but makes it difficult for everyone. Now there are so many artists and it's harder to make it.

What about the internet?

Even before MySpace, back in the late 90s, we used to put my songs on the internet and get a lot of feedback. Internet is an amazing tool for musicians.

Even with P2P and illegal music downloads?

I've downloaded music illegally many, many times. I think everyone has done that and it's the fastest way of getting to know an artist. I think if you discover that you like the music, you will probably feel like supporting them at concerts and live shows. So [P2P] is now the start of a music chain.

Do you think iTunes is killing music in the sense that it mainly sells songs and not albums?

The music industry is coming back to the old days. Buying singles instead of albums seems to be the thing now. There's not a thing we can do about it. If people want to listen to songs and they're only going to buy that song and not the album, it is their choice. It is what it is.

Kanye West recently said that he is the ultimate end of entertainment and art of this generation...

Kanye is crazy, I listen to his music, but I don't like to listen to whatever he has to say about his life.

What's the main difference between music in Canada versus the U.S.?

Canada is more indie-artist focused. There is not a lot of investment in artists here, so the definite focus is on indie music. Other than that it seems to work the same way.

How do you deal with music critics and A&Rs [Artist & Repertoire or "talent scouts"]?

I didn't deal with A&Rs. I was my own A&R for this album and I don't give a f*** about music critics, everyone has their own opinion and there's nothing you can do about it [laughs].

Album sales go down exponentially, how are you guys dealing with it?

Live shows. No one can sell your shows without you. Those have to be the centre of your music system.

MySpace: www.myspace.com/hiphopclassified

His new album *Self-Explanatory* has just been released and his video is on regular rotation on MuchMusic.

Photograph: www.exclaim.ca

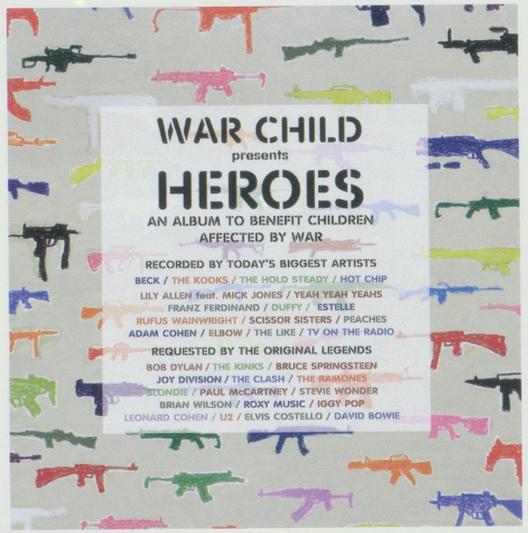
War Child presents: HEROES

Victoria Wang

What happens when you ask 16 legendary musical artists to pick a defining song in their canon, and then nominate fresh talent in the next generation to cover it? That's exactly what War Child did for their latest charity album, *Heroes*; the result is a brilliant selection of tracks bursting with creativity for a great cause.

It is true that great songs often acquire a reputation for being untouchable and hence, cover versions tend to be approached with a degree of apprehension. But serious fans should rest assured, for their musical heroes have chosen well. One of the first on board with the project was Paul McCartney, who nabbed Duffy before she even released "Mercy." The Welsh sensation does not disappoint with her soulful crooning in a raw and stripped down "Live and Let Die" —the only let down being how soon the song ends. Meanwhile, explosive energy is present in the Yeah Yeah Yeahs' spontaneous "Sheena Is A Punk Rocker" (they knocked out their cover in one night), and Franz Ferdinand's electrifying live rendition of Blondie's "Call Me" with its pulsing opening. The album is also not without its share of slower songs, with The Hold Steady bravely adding saxophone to Springsteen's melancholic "Atlantic City" and Elbow faithfully keeping to U2's original "Running To Stand Still."

But the tracks that really steal the show are those that candidly take a risk. Who else but Hot Chip could pull off electro dance beats and reggae undertones in Joy Division's "Transmission"? Bob Dylan's "Leopard Skin Pill Box Hat" is also completely revamped by Beck. Lily Allen teams up with The Clash's Mick Jones to deliver a charming reworking of "Straight To Hell," complete with xylophones and tambourines, lending a new poignancy to the song's references to the children of the Vietnam war. Finally, TV On The Radio's anthem-istic interpretation of Bowie's classic "Heroes" is a fitting, empowering finish to an album that pays homage to the real heroes: children who have to live in conditions of war.


WAR CHILD
presents
HEROES
AN ALBUM TO BENEFIT CHILDREN AFFECTED BY WAR
RECORDED BY TODAY'S BIGGEST ARTISTS
BECK / THE KOOKS / THE HOLD STEADY / HOT CHIP
LILY ALLEN feat. MICK JONES / YEAH YEAH YEAHS
FRANZ FERDINAND / DUFFY / ESTELLE
RUFUS WAINWRIGHT / SCISSOR SISTERS / PEACHES
ADAM COHEN / ELBOW / THE LIKE / TV ON THE RADIO
REQUESTED BY THE ORIGINAL LEGENDS
BOB DYLAN / THE KINKS / BRUCE SPRINGSTEEN
JOY DIVISION / THE CLASH / THE RAMONES
BLONDIE / PAUL McCARTNEY / STEVIE WONDER
BRIAN WILSON / ROXY MUSIC / IGGY POP
LEONARD COHEN / U2 / ELVIS COSTELLO / DAVID BOWIE

An award-winning international charity, War Child is no stranger to the idea of using music to bring about change. With the support of the biggest names in music, its benefit albums include *Help: A Day In The Life* (2006) and *Peace Songs* (2003). With branches in the UK, Canada and the Netherlands, War Child's primary goal is to promote peace by investing hope in the lives of children in conflict and post-conflict countries such as Afghanistan, Sudan and Uganda. Working with local organizations, they focus on education, children's rights and reducing poverty to provide long term solutions. *Heroes* is a truly inspiring album in that its concept carries a strong message for the listener -- place faith in the next generation.

All proceeds from War Child's *Heroes* go towards helping children affected by war. For more information and to preview tracks, visit www.warchild.ca or www.mspace.com/warchildheroes.

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Album Review

The Most RADical of the WIMPS

Chen Q

The first time I heard the Japanese punk rock band, Radwimps, I was surprised by their English. In the song, "Ame Otoko," the lyrics are almost native English:

"I've been 'round in circles
like an overturning turtle
I'm trying to overturn again
but water in this pulls me in."

There are grammatical errors, but also rhyming lyrics and a frustrated "oh shoot I just got dumped" feel, with a humour.

Radwimps was formed by the vocalist, Yojiro Noda, in his high school years. The name combines "rad" and "wimpy," to suggest that they sound both or either at times. The band sings in a mix of Japanese and English and since the vocalist had lived in the U.S., they have no problems with pronunciation. Over their last four albums they have been developing their signature style - a relaxing rhythmic combination of lyrics and music, along with high-pitched guitar lines by guitarist Akira Kuwahara. The punk-metal sound of the band's first album has progressed to what it is now—a cross between a funky-jazzy-alternative style and a punk sound with a hip hop touch. The songs on their newest album, *Out-Colony Theorem (*trans. *Arutokoronii no Teiri)*, could be divided by style into "heavier" (rad) and "relaxing" (wimpy).

The album contains 13 tracks, and features Radwimps's first single to top the Japanese Oricon Charts (similar to the Billboard Charts). The single, "Order Made," sang in Japanese, is a very mellow song that tells a story in question form, asking about the make-up of a person, using literal symbolism, such as, "I would only want one heart on the left side... so that when I hold my lover for the first time, I could feel two hearts beating." They are simple, almost childish love lyrics, but at the same time powerfully heart-felt and memorable. The whole song drags on like this, laced with a cool drum line, until the last minute, when the heaviness breaks out: true to their name—Radwimps. Noda usually sings in the range of C to F, a bit high for most males, but his style of a soft chanting makes it falsetto-free. The only drawback here is a bit of a nasal sound, but it is not nearly as ear-irritating as, say, Blink-182's Tom DeLonge (I still like them, don't get me wrong). Actually, the two bands are similar in that they each have creative lyrics with a hint of childish playfulness. In "Socrates Club," Noda sings about different constellations such as Orion and Gemini and asks where he belongs.

In my favourite song of the album, "Na no Ka," Radwimps explores a soul sound with the almost church-chorus, "Yes I wanna be with you, until I die." The song also has the same great lyricism and rhyming techniques that roll off your tongue, whether you are Japanese or not:

"chikyu de ichiban
daisetsuna hito no chikyu de ichiban
daisetsuna hito ni nareta oreha
chikyu de ichiban..."

Have you tried saying that out loud? Awesome-sauce, now imagine the vocalist singing that in 3.5 seconds.

Check Radwimps out, because they are definitely a band I'd like to see touring in North America soon.

Radwimps' official website:
www.emimusic.jp/radwimps.

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http://music.yahoo.co.jp/

From Inside the Great Hall:

Louise DiTullio's Hollywood Spectacular

Sarah Ramsaran

Presented by Sunday Concerts

Hart House. With its gothic hanging chandeliers, stone carvings and paintings, it is a wonder to be discovered. Located inside Hart House is the Great Hall, an enchanting elongated room with stained glass windows that extend towards the ceiling. This hall, which could have easily appeared in Harry Potter, was the host of the 633rd Sunday Concert at Hart House presented by the Hart House Music Committee. It featured Louise DiTullio, one of the most widely heard flutists today.

In a career that has spanned over four decades, DiTullio has played in over a thousand motion picture and television scores. Her work can be heard on the albums of recording stars such as Barbara Streisand and Frank Sinatra as well as on classical chamber music recordings and concerto albums. John Williams, one of the most honoured film composers in history, has referred to DiTullio as being "in the front rank among the world's great flutists."

Her performance at Hart House consisted of a series of special arrangements that were part of the Hollywood Flute Program. Along with a fine selection of strings and a clarinet, she performed themes from *Charlotte's Web*, *Dance with Wolves* and *Le Papillon*. The piece from *Charlotte's Web* depicts the scene in which the animals begin to speak, and Wilbur meets Charlotte for the first time. That moment in the narrative is a magical one and the precise beauty of DiTullio's music perfectly befitted that sentiment. The melody of the flute soared over the strings, blending with the soft melody heard from the clarinet. Her mastery of the vibrato is noticeable as the tune weaves between a fast and slow tempo.

Surprisingly, it was a cellist who taught her to perfect the vibrato—her father.
"Dad was instrumental in keeping me on the straight and narrow. He helped me a great deal," DiTullio's said in an interview with Allan Pulker about her flute training. Her father would demonstrate a vibrato on the cello and ask her to repeat it. "I've never worked so hard in my life as when I studied with him," she stated.

The concert then proceeded to the minor tune of the theme from *Dance with Wolves*, which began with a gorgeous flute solo accompanied by strings, while the lone bass slowly joined in. The performance and evening terminated with music from *Sleeping with the Enemy* and *Rudy* by Jerry Goldsmith, featuring the harmonious blend of flute, clarinet harp and the string orchestra.

The 633rd Sunday concert at Hart House truly felt like a world-class performance. Louise DiTullio and her ensemble exemplify the beautiful music heard in Hart House on Sunday nights.

Daniel Stern

Isax at Oscars

Presented by Jazz at Oscars

On a typically cold Friday evening my friends and I briskly walked towards the Arbor Room to hear some sweet, sweet jazz at ol' Oscars. Isax and the Hardcore Band are a reggae-jazz outfit based in Toronto who have been combining musical sound for the past twenty years. The Hardcore Band (Canada's foremost reggae backing band), has worked with a range of Jamaican artists based in Canada including Michael Rose, the Abyssinians and Iley Dread. Isax has been causing a stir on the music scene since the debut of his album, *Interpretation*. Isax, who played at the House of Reggae event in Montreal in February, has plans to blow his horn all around Toronto starting with this performance in the Arbor Room. Saxophonist, Rich Howse, known as "Isax InJah," states that his music is "JAHzz Music" a harmonious combination of reggae and jazz inspired by performers ranging from Stevie Wonder and Sonny Rollins to Eric Dolphy and Charlie Parker.

Before his return to Toronto, Isax had spent several years in New York City studying the saxophone in between exploring and performing within New York's jazz, Latin and funk scene. In Canada, Isax has become a notable figure within Toronto's Jamaican reggae scene, regularly playing events throughout the Rastafarian community. In a conversation following the concert, the band explain that as Rastafarians, Haile Selassie is a major inspiration, as is Psalm 33—"Give praise to the Lord on the corded instrument; make melody to him with instruments of music. Make a new song to him, playing expertly with a loud noise."

During their performance, the audience was presented with a distinct and slick sound from the six performers on the stage—all dawning different instruments, and hats! The equation is simple: one saxophone, two keyboard players, a drummer and two guitarists equals one harmonious sound. The band dipped in and out of different genres throughout their performance picking up on elements of ska, reggae and blues. Their sound reverberated throughout the Arbor Room welcoming those passing by. It was impossible to ignore the seduction of the saxophone—dominant throughout the set until replaced with the subtle and charming sound of the clarinet. For the last number, Isax merged their jazz sound with a Reggae twist, as guitarist 'T-bone' added, "We are always mixing things up, paying homage to hip hop, neo soul and RnB."

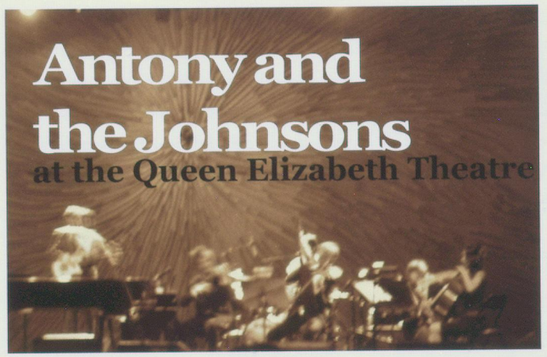
Their mellow and rapturous sound was the perfect beginning to the weekend as the audience kicked back, slowly sipped their beers and tapped their knees to the jazz sound.

Band's Websites:
http://jahmixproduction.com
http://www.myspace.com/isaxinjah

Review

Hart House Concert

Photograph by Daniel Stern



Ethereal, he sat at the piano, face shrouded in shadows and dark hair. His vibrato and soulfulness permeated the Queen Elizabeth Theatre. Antony Hegarty, a gender-fluid and inspiring founder of the "freak-folk genre," lead his six piece band on the cold Tuesday night. Based in New York City, the band recently released their third album, *The Crying Light*, and is currently gearing up for their summer tour across Europe.

If this show were a wine, it would be a deep, dark red - something within which one could get caught up and lost. It weighed heavy with songs about heartbreak, domestic violence, identity and gender ambiguity, yet they were sung with a whimsical air and unapologetic humour at the inherent sufferings of life and love.

The accompanying orchestra included a sax, cello, several guitars, violins, drums, and of course, Hegarty's grand piano. They played a few songs from *The Crying Light*, the highlight being the popular single, "Kiss my Name." Also played were some Antony classics such as "Twilight," "You Are My Sister," and a frantic and heated, "Fistful of Love."

In addition, a slow and soulful cover of Beyoncé's, "Crazy In Love" added surprising depth to the hip hop song, and was appreciated by the mostly youthful crowd.

Antony didn't speak much but when he did, it was humorous, though stilted and somewhat incomplete. For much of the show it felt as though he wanted to engage in banter with his audience but was repressing words. Finally, nearing the end of the set, he fumbled some lyrics and stopped the song entirely. Laughing, he told a lengthy story and made his band wait while he waxed lyrically, on and on about the origins of the song and his personal history. When he began to talk about his parents' divorce, he suddenly stopped himself. "Oh God," he said. "I'll stop there. This is beginning to sound like a Rufus [Wainwright] show." The jab at his contemporary was met with laughter and applause from the audience.

Antony and the Johnsons received a standing ovation at the end of the show and took to the stage again to play a two-song encore. At the final bow, the audience again stood to show their appreciation. And the appreciation was not one-sided. Antony said again and again, "We're very happy to be here," before laughing at his own repetition. "I wanted to make that clear."

Band's Websites:
http://www.antonyandthejohnsons.com/ &
http://www.myspace.com/antonyandthejohnsons

Sandra Goldenberg

Canadian Music Week: The Quest for Talent

Handsome Furs at the Horseshoe Tavern

Holy F*** at the Kool Haus

"Oh, there's Gene Simmons," a tall, grey-haired gentleman in a dignified business suit casually remarks to his thirty-something-year-old arm candy as they enter a dimly-lit bar on the second floor of the Royal York Hotel. I immediately freeze as I walk past the bar and "discreetly" prance around its tinted windows, trying to catch a glimpse of the infamous tongue-wagging vocalist/bassist/founder of KISS, entrepreneur, and keynote speaker of this year's Canadian Music Week. The bar is completely packed with posh middle-aged men, and since The Demon no longer dons his thorny leather bat cape and ten inch platform boots, I cannot spot him in the crowd of music producers, talent scouts and alike, who have all gathered in Toronto for the festival alongside hundreds of music fans, in search for the next big thing.

On a Thursday night at 9:00pm, I boarded the TTC and embarked on my CMW adventure with paper and pencil in hand and a set plan in mind—unaware that I would soon be abandoning all of the above in exchange for soaking up as much raw talent and adrenaline-rushing performances mustered within the walls of downtown Toronto as I possibly could. For the next three days, I saw some of the most unique and engaging musical performances I will ever see in my entire life, from bands that are as well known as democracy in the Middle East. At the 2009 Indie Awards at the Royal York Hotel, Toronto-grown Ashley Boo-Schultz and Human Kebab of USS energized the audience not only with their electric and catchy rock songs, but also by blending smoothies on stage, operating turntables upside-down and dancing with a human-sized cardboard figurine of Barack Obama.

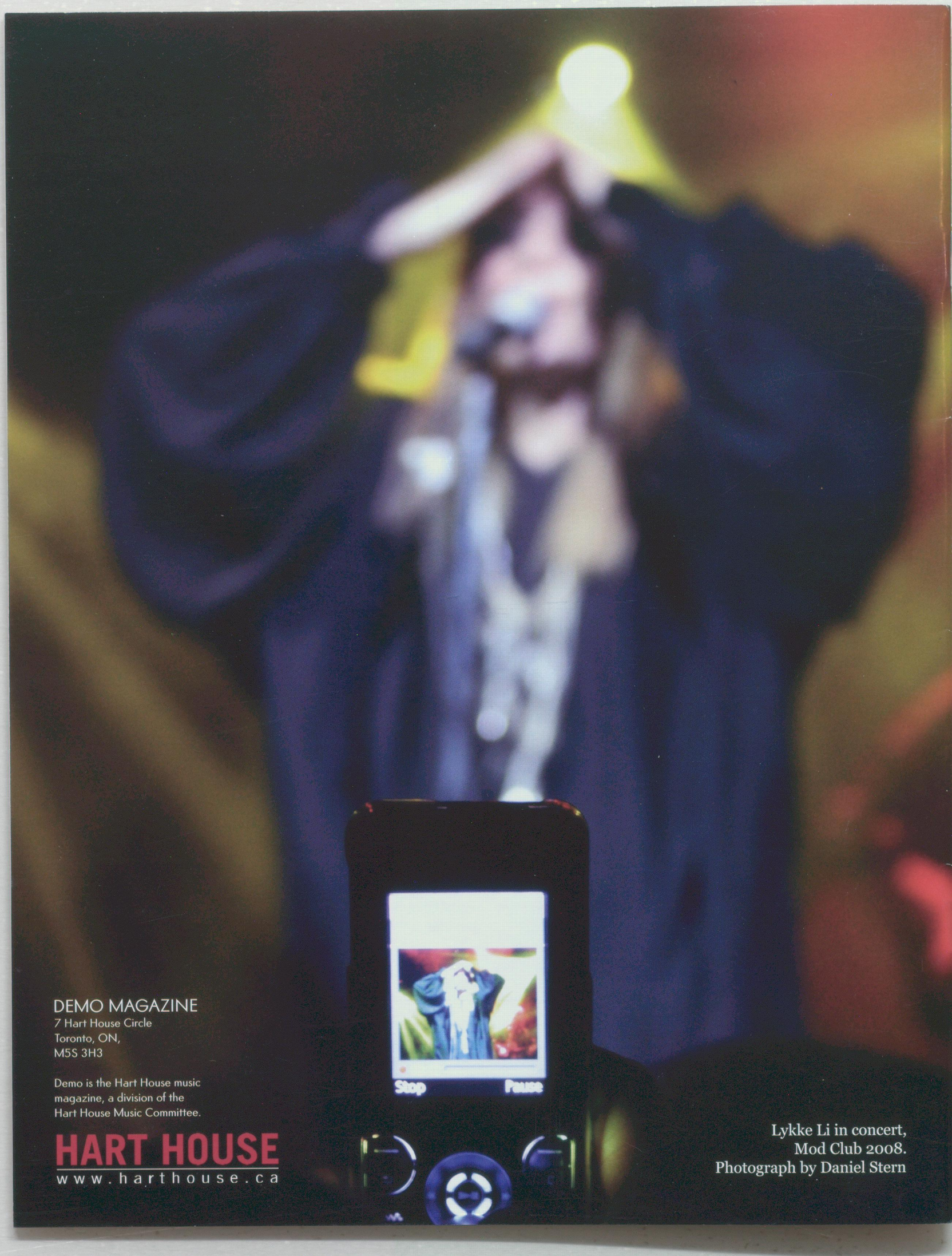
Preceding USS was the trip-rock group Beast, whose lead singer Betty Bonifassi of Montreal, gripped listeners with her haunting rap and powerful vocals, emulating a dark but healthy mix of Amy Winehouse and Lauryn Hill. The much-anticipated performance of the Handsome Furs, also from Montreal, exceeded the high expectations of the audience at the Horseshoe Tavern. This side band of vocalist/guitarist Dan Boeckner of Wolf Parade, along with his wife Alexei on synthesizers, fused the audience with a fiery (and sweaty) performance of the jagged noise-rock songs off their new album, *Face Control*.

From watching only fourteen extraordinary musical performances out of the five-hundred showcased throughout the week, I think it's safe to say that Gene will have definitely found the type of potential superstar he described in his keynote address on March 11th: "I don't want someone who sings well, I want someone who is charismatic beyond charisma... A star is going to be bigger than the songs they sing." So if you've got $50 and five nights to spare next March, do not pass up the opportunity to explore almost five-hundred musical artists and bands, and maybe see one of the first performances of a future musical legend.

Summer Festivals 2009

What	When	Where	Who (Past performers)	Price
NXNE (North by Northeast)	June 17-21	Toronto	Sloan, The Stills, Bran Van 3000	5 day pass: $50.00
Quebec City Summer Festival	First week of July, 11 days	Quebec City	Feist, Wyclef Jean, Kanye West, NOFX, musicians from all over the world	11 day pass: $30.00
Beaches International Jazz Festival	July 17-26	Toronto	Johannes Linstead, Lou Pride, Kelly Hunt	Free!
Wakestock	Late July, 4 days	Toronto	We Are Scientists, Silverstein, Dragonette	4 day pass: $62.50 Single day pass prices vary
Virgin Festival	First weekend of September	Toronto, Calgary	The Smashing Pumpkins, Foo Fighters, Oasis, M.I.A., The Killers	2 day pass: $159.00 1 day pass: $87.00

Valerie Mais



DEMO MAGAZINE
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Demo is the Hart House music magazine, a division of the Hart House Music Committee.

HART HOUSE
www.harthouse.ca

Lykke Li in concert,
Mod Club 2008.
Photograph by Daniel Stern